



CUBA

IN WASHINGTON

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Recorded at the 1989 Festival of American Folklife, this disc bridges borders of language, style, ideologies, politics, and distance to arrive at a common transnational space—*Cuba in Washington*.

Electrifying performances by the renowned Afrocuba de Matanzas, Grupo Changüí, and Cuarteto Patria y Compay Segundo draw listeners into the rich panorama of community-based Cuban musical traditions. Cuban *rumba*, *son*, *guajira*, and *changüí* inspired and influenced popular music throughout the Americas long before their incorporation into *salsa*. “Guantanamera,” the tune most associated with Cuba, is performed here by Cuarteto Patria y Compay Segundo. Extensive notes, photos, and lyrics in Spanish and English.

(61:20 minutes)

GRUPO AFROCUBA DE MATANZAS

- 1 Yenye Maré (yambú) 7:10
- 2 Las Leyendas de Grecia (guaguancó) 7:20
- 3 Campana de Oro (columbia) 11:45

GRUPO CHANGÜÍ DE GUANTÁNAMO

- 4 Oye, Titico (changüí) 3:15
- 5 Así es el Changüí (changüí) 3:20
- 6 Fiesta en Cecilia (changüí) 4:15
- 7 El Guararey de Pastora (changüí) 3:27
- 8 María Guevara (changüí) 3:35

CUARTETO PATRIA Y COMPAY SEGUNDO

- 9 Yo Canto en el Llano (son) 4:51
- 10 Cristinita (bolero) 2:38
- 11 Ahora me da Pena (son) 5:15
- 12 Guajira Guantanamera (guajira) 6:30



Smithsonian
Folkways

Center for Folklife Programs & Cultural Studies | 955 L'Enfant Plaza, Suite 2600 MRC 914 | Smithsonian Institution | Washington DC 20560 | SF CD 40461 © 1997 Smithsonian Folkways Recordings

LC 9628

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CUBA IN WASHINGTON

GRUPO AFROCUBA DE MATANZAS

Francisco "Minini" Zamora Chirino: *director*

Pedro "Regalao" Aballí Torriente:

percussion

Osmundo Bárbago Aldozaal Sainé:

percussion

Reinaldo "Buchichi" Alfonso García:

percussion

Hortensio "Virulilla" Alfonso Hernández:

vocal

Bertina Aranda Villamil: *vocal*

Reinaldo "Nardo" Govél Villamil: *percussion*

Sara Govél Villamil: *vocal*

María Dolores Pérez Herrera: *vocal*

Pedro Pablo "Pello" Tapalinas González:

percussion

1 **Yenye Maré** (*yambú*) 7:10

2 **Las Leyendas de Grecia** (*guaguancó*) 7:20

3 **Campana de Oro** (*columbia*) 11:45

GRUPO CHANGÜÍ DE GUANTÁNAMO

Pedro Castillo Lascalle: *director and vocalist*

Antonio Cisneros Araúd: *vocal*

Carlos Barromeo Planchet: *percussion and dance*

Andrés Fistó Cobas: *bongós*

Arsenio Martínez Eleno: *guayo*

Saturnio Mendoza Naranjo: *trés*

José Olivares Pérez: *marímbula*

Antonio Tigüeros: *maracas*

Evilia Noblet: *dancer*

4 **Oye, Titico** (*changüí*) 3:15

5 **Así es el Changüí** (*changüí*) 3:20

6 **Fiesta en Cecilia** (*changüí*) 4:15

7 **El Guararey de Pastora** (*changüí*) 3:27

8 **María Guevara** (*changüí*) 3:35

CUARTETO PATRIA Y COMPAY SEGUNDO

Elfiades Ochoa Bustamente: *guitar, vocal*

Benito Magaña: *guitar, vocal*

Joaquín Emilio Solórzano: *percussion*

Armando Machado Casaco: *bass*

Francisco Repilado Muñoz: *cuatro, vocal*

9 **Yo Canto en el Llano** (*son*) 4:51

10 **Cristinita** (*bolero*) 2:38

11 **Ahora me da Pena** (*son*) 5:15

12 **Guajira Guantanamera** (*guajira*) 6:30

CURATOR'S FORWARD

The outstanding Cuban musical groups heard on this Smithsonian Folkways recording were participants in the Institution's 1989 Festival of American Folklife program, *The Caribbean: Cultural Encounters in the New World*, held in Washington, D.C. The humid summer days were filled with anticipation and excitement, as audiences responded to a rare opportunity to listen and dance to the rhythms of Caribbean musicians directly from Cuba, who played alongside musicians from Puerto Rico, Haiti, Jamaica, and Caribbean-American musicians from New York and Washington, D.C.

The ninety miles between Cuba and the United States seems infinitely wider when trying to bring together separated public communities who share mutual cultural interests and historical ties. Consequently, multiple collaborations between ethnomusicologists, cultural scholars, and musicians were established to bring this project to fruition. The rich and exciting musical experience recorded on this CD bridges the borders of language, style, ideologies, politics, and distance to arrive at a common transnational space: *Cuba in Washington*.

In 1989, I traveled with René López and Heliana Portes de Roux, a consultant at the Center for Folklife Programs & Cultural Studies, to meet some of these groups in

their homes, fraternal lodges (*cabildos*), and public performance spaces. The memorable visit with the now deceased Esteban Lantri ("Saldiguera"), in his modest home, listening to him go back and forth with René López calling out tunes to each other and then singing together, and the welcoming fest of music, singing, food, and drink in the home of the late Isaac Oviedo with his son and grandchildren reflect the long, rich, and varied community-based musical heritage of which the performers on this CD are a part. The initial consultations with musicians and scholars in Cuba were guided by López, noted collector, producer, and long-time cultural researcher with the Smithsonian.

Musicians were selected in collaboration with Cuban scholars Jesús Blanco and Danilo Orozco González. The meticulous task of compiling the notes involved Dr. Olavo Alén Rodríguez, Dr. Danilo Orozco González, Fundamento Productions, Juan Flores, René López, and Andrew Schloss.

Cuba in Washington connects listeners and performers through some of the unique community genres that distinguish Cuban music as a source of inspiration and influence on popular music forms throughout the Americas. The music on this release is central to community-based cultural activities in Cuba and the United States. Much of the community atmosphere was created on the National Mall by Cuban-Americans from

throughout the United States. Informed by documentation and interpretations from Cuban and U. S. scholars, this CD will hopefully excite listeners to probe further into the rich community-based musical cultures of the Republic of Cuba and their many Cuban-Caribbean cultural extensions in the United States. *

Cuba in Washington is dedicated to Luis "El Bonco" Salomé, Cuban-born bass player, and his wife Caridad, both now deceased. Luis is recognized as the "Father of Latin Music" in Washington, D.C. He and Caridad were celebrated over the years as treasures in the arts and cultural community by the Smithsonian and other cultural institutions in Washington. In the center photo of the CD tray, Luis is seated next to his wife.

This recording is filled with the energy and excitement that marked the encounter of superb Cuban musicians with enthusiastic and responsive audiences. The musicians, invigorated by spirited audiences in Washington's sweltering summer heat, were recorded "live" with a 24-track mobile studio. The production of the recording was a separate project: René López selected and mixed the recordings and assisted in compiling the notes from a variety of sources, including Dr. Orozco González's festival text, Jesús Blanco's essay, "La Rumba Cubana," and letters and suggestions from Dr. Olavo Alén Rodríguez, Fundamento Pro-

ductions, and many others. Further text refinements were added by Juan Flores and Andrew Schloss. We are grateful to all of those who participated in this demanding project. Since no single CD nor liner notes can do more than hint at the powerful music and scholarly and popular writing about Cuban music, we encourage you to read and listen further, to attend live performances, and perhaps even learn to perform some of the styles presented here.

James Early, Director
Cultural Studies and Communication

TRADITIONAL CUBAN MUSIC AT THE SMITHSONIAN INSTITUTION'S 1989 FESTIVAL OF AMERICAN FOLKLIFE

Dr. Danilo Orozco González

Introduction

These performances recorded at the Festival of American Folklife in 1989 showcase a fundamental part of popular genres representative of Cuban music traditions. A significant panorama of popular and folkloric music was offered at the Festival, including *rumba*, *changüí*, as well as popular songs known as *trovadorescas*, some containing elements of Afro-Cuban religious rituals, and others from the generic *son* complex. The *son* complex demonstrates the relationships between urban and rural elements as well as other characteristics that define it as a vehicle *par excellence* for integrating Cuban music. This integration is illustrated in the different types of *montunos*—the combinations of *son* with other genres, such as *rumba*, *canción*, *bolero*, and even other Caribbean music, like *cumbia* and *merengue*. Furthermore, the *son* complex serves an important function as a dance form for individual and collective enjoyment.

In addition to the folkloric characteristics of some of these selections, there is a diverse collection of popular pieces written by authors representing different genres. These selections may be rooted and known, to some

degree, both inside and outside of Cuba. The particular combination of different musical elements and unique interpretations demonstrates a creative practice representative of Cuban culture. This creative practice is sometimes manifested in an abstract manner—in diverse genres and in complex concert masterpieces, including contemporary work. There is an interaction between the conscious technique of the creator and the subconscious code that has been internalized through one's sociocultural experience and which is also detectable in different aspects of creation and thought.

These special selections give us access to the creation of tradition-based popular music and allow us to appreciate the genres and significant composers and performers of these styles.

Cuban Popular Music in the United States René López and Juan Flores

In addition to their popularity in Cuba, all of the musical forms represented on this recording have been performed and enjoyed by audiences in the United States and elsewhere. Long before their incorporation into modern-day *salsa*, the traditions of *rumba*, *son*, *guajira*, *changüí*, and other Cuban musical genres have been carried forward in recording studios, dance halls and community activities in New York, Los Angeles, and Miami.

The influence of *rumba* goes far beyond the “*rhumba craze*” of the 1930s (the misspelling of the dance form is symptomatic). Many of the Cuban musicians who have had a major impact in the United States are *rumberos*, though their recognition is based on their participation in bands playing varied forms of music. One thinks of Luciano “Chano” Pozo with Dizzy Gillespie; Cándido Camero with Dizzy, Billy Taylor, Erroll Garner, and Cándido’s own Latin jazz recordings; Ramón “Mongo” Santamaría with Ernesto “Tito” Puente, Dizzy, Cal Tjader and his own Latin jazz ensemble; Armando Peraza appearing with the George Shearing Quintet and Carlos Santana; Carlos “Pata-to” Valdés joining with Machito and His Afro-Cubans and Herbie Mann; Francisco Aguabella with Peggy Lee; Malo and Eddie Palmieri; and Julito Collazo in his recordings with Mongo and Eddie Palmieri. All of them and many others are responsible for establishing the place of *rumba* rhythmic concepts (especially the role of the conga drum) in the mainstream of North American popular music. Traditional *rumba* in the style of Grupo AfroCuba is also played and danced on a regular basis in the Latino communities in the United States. The historic 1953 recordings of Los Muñequitos de Matanzas set the standard for *rumba* playing in this country, though it took some time before it was “discovered” here, while Chano

Pozo’s 1947 recording on SMC and Patato and Totico’s work on Verve in the early 1960s, as well as the recordings made by Los Papines, were also very important for the many fine *congueros* to follow, like Ray Barreto, Tommy López, Frank Malavé, Jerry González, and Milton Cardona.

The music of *changüí* has also transcended its regional origins in Guantánamo province and found its way to New York, initially through available recordings by Cuban groups, like Orquesta Revé, Ritmo Oriental, Las Estrellas de Chocolate, and Los Van Van, all of whom include *changüí* selections in their repertoire. *Changüí* has also been recorded and performed in New York, notably by Sonora Matancera and José Fajardo. As in so much of Cuban music history, the role of Arsenio Rodríguez is of singular importance. Rodríguez’s landmark album *Quindembo*, recorded for Epic/Columbia in 1962, featured the hit tune “Los Teenagers Bailan Changüí.”

The tradition of the *son guajira*, as exemplified here by Compay Segundo y Cuarteto Patria, was popularized in New York by the recordings and public appearances of Trío Matamoros from the 1930s through the 1950s. In fact, many of Compay Segundo’s own recordings were released in the Spanish-speaking Caribbean countries in the 1950s. This style of the *son*, along with the *guaracha* and the *bolero*, also enjoyed immense popularity in Puerto Rico—for

example, with Cuartetos Marciano, Mayarí, and Pedro Flores—as well as among Puerto Rican musicians in New York, most clearly the Trío Borinquen, Rafael Hernández with his Cuarteto Victoria, and Pedro Flores y su Conjunto.

Cuban Rumba

Dr. Danilo Orozco González

On this recording we hear the three basic forms of Cuban *rumba*, as presented by Grupo AfroCuba. “Yenye Maré” is a *yambú*—a style of *rumba* generally relaxed in tempo (and in dance) and traditionally played on wooden boxes, called *cajones*. The boxes were used by Afro-Cubans during the colonial period, when drums were either outlawed by the Spanish or simply unavailable. On this recording the accompanying drum parts are played on *tumbadoras* (conga drums) and the lead part simultaneously on a small *cajón* and a *quinto* (a smaller, higher-pitched drum), a unique style developed by “Pelladito” of the original Grupo Guaguancó Matancero. Here it is performed masterfully by Pedro Aballí Torriente (“Regalao”), one of Matanzas’ finest *quinto* players. Note that the verses here are sung solo by Francisco “Minini” Zamora Chirino, while the call-and-response of the chorus enters with the distinct voice of Hortensio Alfonso (“Virulilla”). Virulilla and

Esteban Lantrí (“Saldiguera”) are two of the greatest *rumba* singers in all of Cuba; they sang the duet parts for the Guaguancó Matancero until they retired but later joined Grupo AfroCuba to carry on their legacy. “Las Leyendas de Grecia” is a *guaguancó*, the form of *rumba* most familiar to people outside of Cuba, both musically and in its choreography. The *guaguancó* is danced by an overtly flirtatious couple and involves a great deal of interaction and competition between the man and the woman. The male attempts to “possess” the woman through his *vacunao*, or pelvic thrust, and she in turn seductively deflects this gesture, denying him his conquest. Like good *samba*, when danced well, it is always suggestive but never lewd. Note that Virulilla joins Minini in the verses, singing duet in the classic style for which he is famous, while Regalao beautifully punctuates the phrases on the *quinto* drum.

Finally, Grupo AfroCuba performs the type of *rumba* created in Matanzas—the *columbia*. This is the most rhythmically complex of the three styles of *rumba* and the one that provides the forum for the solo male dancer, the singer, and the *quinto* player to compete against one another in a display of power and intricacy. The *columbia* always begins with the *llorao* (“cry”) of the lead singer and is followed by the lyric material. Frequently the lyrics used have been

composed years before and refer to events and musicians from decades past. But lyrics at a real *rumbón* may not always be pre-composed—a good *columbia* singer may make them up on the spot, much like a good calypso singer, commenting on historical themes, current political issues, or religious philosophy. This presentation—almost a sung “lecture”—may last quite a long time until the call-and-response of the chorus is finally introduced, and the solo dancer steps out to “compete.” The *columbia* is also the most African of the *rumbas*; in the choruses there are references to all the African traditions and languages of Matanzas, such as *Lucumí*, *Bantú*, *Abakuá*, and *Arará*.

Grupo Afrocuba de Matanzas

Andrew Schloss and Michael Spiro

Afro-Cuban folkloric ensembles, consisting almost exclusively of percussion, vocals, and dancers, have flourished as organized ensembles throughout Cuba for the last forty years. They range from small, semi-professional groups that perform in one particular style or feature the music and dance specific to their town or province, to large, highly-structured ensembles of strictly professional artists, whose repertoire covers a broad spectrum of traditional Afro-Cuban folklore. The common thread that runs among these groups is their desire to preserve and main-



Grupo Afrocuba de Matanzas

tain traditional forms. A primary example is the Conjunto Folklórico Nacional, Cuba's national folkloric ensemble that tours the world, presenting not only Afro-Cuban folkloric traditions but *all* of Cuba's rich cultural heritage. This ensemble searches out well-respected elders within a particular style to teach the artists and choreographers in the company their specific dances, songs, and drumming styles. Their desire is always to present the material “as it is supposed to be”—that is, to preserve the traditions.

It is within this context that we must look at the importance of Grupo Folklórico Afro-cuba de Matanzas. If the group called Guaguancó Matancero (formed in the early 1950s, becoming the now-famous Los Muñequitos de Matanzas) first brought the music and dance forms of Matanzas province to the world's attention, it is Grupo Afrocuba that has helped to carry them into the 21st century. Grupo Afrocuba was the first group from Matanzas to include all the various folkloric forms of the province in its repertoire. This differs from Los Muñequitos, who until very recently have concentrated almost exclusively on *rumba* in their recordings and performances. Although Los Muñequitos occasionally performed songs of the *abakuá* tradition—always with the drums of “*la rumba*,” not the traditional drums—their focus was clearly on the *yambú*, *guaguancó*, and the *columbia*, the three forms of Cuban *rumba*. Perhaps no one has ever done it better than Los Muñequitos.

But Matanzas is recognized as the cradle of Afro-Cuban folklore; it is the region of Cuba where the centuries-old African-based traditions were either “founded” or have been maintained in their “most traditional” form. And so Francisco “Minini” Zamora Chirino, the artistic director of Grupo Afrocuba, felt it necessary to incorporate all of the forms of Afro-Cuban music and dance found in the area of Matanzas in his group's reper-

toire—*arará*, *iyesá*, *bantú*, *abakuá*, *rumba*, *lucumí*, and *güiro* being the most significant. One of the unique aspects of this group is its ability to perform these myriad styles with great mastery and skill on the instruments traditionally associated with each style. The members of Grupo Afrocuba are not only great artists, but they were born into and are practitioners of these forms.

Grupo Afrocuba's desire and ability to innovate is what sets them apart from other folkloric ensembles in Cuba. In the late 1960s, Minini and Pedro Tapalinas (“Pello”) created a new form of folkloric music by combining the sacred drums of the *lucumí* tradition—the *batá* drums—with the *rumba guaguancó*. This new style is known today as *bata-rumba*, and in many ways it revolutionized Afro-Cuban percussion music. It is true that the *batá* drums, though historically sacred in function, had been incorporated into secular music before Grupo Afrocuba's innovations. For example, Fernando Ortiz first brought them out of the sacred realm and into the secular when he asked the great Pablo Roche (“Okilakpa”) and his group to perform with symphonic musicians some sixty years ago. In addition, Jesús Pérez, Girardo Rodríguez, and Raúl Díaz all recorded and performed on *batá* drums with many popular artists in the 1950s and early 1960s, and the *batá* had been incorporated into the large cabaret orchestras of the pre-revolutionary hotels.

But in these contexts the traditional rhythms (or *toques*) of the *batá* drums had always been played using their traditional repertoire combined or juxtaposed with the other instrumental parts. In *batá-rumba*, however, the *batá* drums are considered simply another color in the composer's palette. Although they may play their traditional parts, Pello and Minini have also used them in new and creative ways—combining parts, moving them, joining *toques*, leaving out one of the three drums of the set in a section in exchange for a drum from another tradition, and so on. They mixed and combined all the rhythms and sounds of Matanzas into one conglomeration. They even composed a tune called "Conglomerado" and as such opened the ears and expanded the concepts of Latin musicians around the world. This contribution has been invaluable, and their ability to keep the legacy of their ancestors alive, while enriching it with their creative interpretation, is remarkable.

THE INFLUENCE OF FAMILY TRADITIONS IN CUBAN MUSIC AND CULTURE

Dr. Danilo Orozco González

Family traditions in the Grupo Changüí:

The Grupo Changüí reflects family traditions of the rural and urban areas of Guantánamo province and its surroundings, which have also inspired many other performers of changüí music. In the case of the present group, its founders have been together as a group for almost half a century, though they are descended from different family lines, such as the Latamblat, Lescay, and Speck-Fournier families.

This group, which inherits profound familial and historical traditions, has passed through different stages in the last half century. One of the most significant was during the 1960s, a decade which brought together the principal members and later additions, all with ancestries steeped in musical tradition. Such was the fusion of the Latamblat family (from whose century-old African great-grandmother, Atina, they learned many songs and ways of music-making) and the Speck-Fournier family (also of strong heritage) with the Borrromeo family (from which came the famous lead singer, Cambrón), as well as other families, such as the Olivares, the Hodelins, the Reyes, the Quintanas, and, much later, the Fístós.

Some of these families are no longer rep-



Grupo Changüí de Guantánamo

resented in the Grupo Changüí, although the legacy of their traditions and their direct and indirect contribution to the national music is still felt. The newest members of the group, together with the veterans, continue to fulfill their role of both preserving and continuing the development of the music.

The Fundamental Characteristics of Changüí

Changüí is a genre of song, dance, and verse that is very typical of the region of Guantánamo and its surroundings. It shares important traits with the *son complex* in regard to certain rhythms, instruments, and the presence of choral refrains. At the same time, it exhibits certain unique elements of its own. For example, the performance of the *tres* establishes a unique rhythmic style. The *tres* plays rhythmic figures that show a ten-

dency towards abrupt closures or endings of motifs and phrases, combining with a pronounced plucking of the strings to create accents. Some of these traits make it difficult, if not impossible, to fit this music into the pattern of the classic Cuban *clave* (cylindrical, wooden, concussion sticks) rhythm.

In addition, the distinctive role of the bongo drums stands out. Like standard bongos, these are paired, but their leather heads are attached with nails, and they are much larger. The performance style of their players is totally contrary to that of the standard *son*. The bongo part in *changüí* music is based on the continuous supporting role of one or two beats (played near the rim), together with two beats played in the center of the drum head as well as many fragmentary, contrasting rhythms which are injected into the music. At a predetermined moment these distributed beats form a series of lively, accented patterns known as *picao*. Occasionally they group themselves symmetrically in combination with the heavy or medium beats. This type of rhythmic pattern has elements in common with the *rumba* style; of Bantu origin, it plays a crucial rhythmic role in defining the style of this music. Also, the *tres* simultaneously executes a series of rhythmic-melodic figures which, without abandoning its basic rhythmic pattern, initiate very peculiar repetitions and variations in relation to the bongo part.

On the other hand, this mode of seeking a climax (with or without participation of the voices) is accented when the bongó player produces a series of accents by rubbing the drums' heads; this way of playing—traceable to African sources—characteristically incorporates periodic spaces that alternate with a dampened slap. The slap coincides with a note played on the *marímbula* (a large version of the African *mbira* [thumb piano], having five or six keys and a resonating box large enough for the player to sit on) in periodic alternation during instances requiring high contrast. Frequently this practice functions as a musical and emotional climax.

In addition to *changüí's* African ancestry, some of the established melodic types reveal cadences of Spanish origin, fragments of *décimas* (ten-line stanza form with a rhyme scheme of ABCCBDDDB) in the verses, and other elements as well. Such characteristics are still more evident in older examples of antecedents of the *son*, such as those of the *nengón de changüí*.

The more established pieces tend to define a first section, in which the theme is "stated" or "declared." This is followed by a second part, where solo lines alternate with refrains in which the musical grammar described above and the search for climax is always found. The performance also requires the rhythmic scraping of the metal

guayo (a notched surface of wood or metal), which is synchronized to the shake of the *maracas* (gourd rattles).

The relation between *changüí* and the *son* complex has contributed to the integration and development of a national musical style, from centennial familial traditions to more current and prevailing manifestations.

THE TRADITION OF COMPAY SEGUNDO:

The Cuarteto Patria and the Function of the Sonero

Dr. Danilo Orozco González

The Cuarteto Patria was formed over several years by older popular musicians who were distinguished by traditions rooted in urban popular culture, but who also reflected the presence—direct or indirect—of rural musical elements. These influences can be found in different variations of the *son* and the *bolero-son*, among other genres, and they provide notable examples of how national musical styles reflect a deep popular base.

Currently, the Cuarteto is made up of younger popular musicians (substitutes for those who have left the group), who have inherited these traditions through contact with various old *cultivadores*. They have also learned from historic recordings and by absorbing the creative sensibilities so vital in the musical and cultural life of Cuba. The mission of the Cuarteto Patria has been strength-



Cuarteto Patria y Compay Segundo

ened by their encounter and subsequent major collaboration with one of the legendary figures of Cuban popular music, Francisco Repilado Muñoz, and the celebrated Compay Segundo—a nickname derived from a shortened form of *compadre* and *segundo*, referring to the second, harmonizing voice.

Repilado Muñoz was originally from Siboney, the historic district on the outskirts of the city of Santiago de Cuba, where the familial and inter-familial traditions and the rural/urban cultural interaction have been very strong. From an early age he traveled through diverse regions of Cuba, establishing himself temporarily in Havana to further his musical career. He also visited the Dominican Republic and Mexico, where he learned elements and styles of popular music as well as those of the distinct rural and urban areas of the east and west of Cuba.

At one point in his life—once he had already mastered the tradition—he founded the famous Duo Los Compadres together with Hierrezuelo, and, later on, as his appreciation of the music increased, he continued to perform with groups that he organized (or which he joined) on various occasions. Today he is a singular exponent of those traditions, a type of synthesizer/integrator of diverse genres and styles from Cuba and the Caribbean. This contributes to his creativity and is reflected in his performances with the Cuarteto Patria.

The instruments of the group are: the lead and accompaniment guitar, the dominant *cuatro* (the Compay's instrument), the bass, and percussion. The *cuatro* is a type of guitar that may be strung with four paired strings and two single strings on the top and bottom of the set. It often uses another pair tuned an octave higher, in contrast to normal *cuatros* with single or paired strings. On this recording the performer uses a playing style that is a mixture of that of the Cuban *tres* guitar (an instrument that synthesizes European and African melodic-rhythmic relations) and the lead guitar. At a determined moment the player demonstrates short, chopped strums on the strings behind the bridge. This creates a contrasting climactic function within the rhythmic flow.

The bongós (small paired, single-headed drums, in this case with metal tuning keys)

are well represented in this style and exemplify the transformation process of African elements into Cuban culture. The *cencerro*, a hand-held cowbell played with a stick and always teamed with the bongó player to drive the rhythm, creates bridges and/or signal breaks at important and climactic moments. Similarly, the bass, or *bajo acústico*, functions not only harmonically but also supports small essential parts of the melodic-rhythmic structure and accentuation. In some of the selections two resonant wooden sticks called the *clave* appear as a rhythmic guide, interacting with key accents of the music. Other instruments are occasionally used, depending on the fusion of different genres played by Compay and the Cuarteto Patria.

When they perform the traditional troubadour and *bolero* songs, one can appreciate the singer's ingenious melodic lines. Their artful popular poetry is often dedicated to women or to Cuba itself. We also note the legendary second voices working together with the melodic formulas, in which the Franco-Italian influence is interwoven and adapted by the action of the popular spirit. Likewise, there is the unusual way of playing the guitars with double strings and the important accompaniment that relies heavily on the fourth, fifth, and sixth strings. Finally, there is, in the traditional *boleros*, the guiding role of the *clave*, which helps

hold together the various combinations of the *bolero*, *son*, and the *habanera*, among other genres.

In the *montunos*, the *bolero sones* and other performances of Cuarteto Patria are associated with one style or another of the *son* complex. We can hear rhythmic patterns and melodies that are very characteristic for the bass, the *cuatro*, and the percussion, together with the unique performance style of the voices (which includes the influence of the troubadour song, the use of unusual shortened phrases and motifs, and of *cortes* or abrupt segmentations of the lead voice). We find also very specific ways of improvising with the voice, applying not only to the *cuartetas* (four-strophe verses) but also to other more fragmentary verses, in correspondence to certain melodic formulas. There are also ways of improvising on the *cuatro*, which lead to specific fixed models that recombine themselves through unusual repetitions and *cortes*. All of these elements, taken from the traditions mentioned above, are somewhat different from what is often thought about improvisation in Cuban music.

Within the *son* complex very interesting connections to other musical genres, such as *rumba*, reveal themselves through the accentuation and performance on the bass. We also find typical interlocking parts in the playing of the *bongó* and cowbell. Such stylistic transformations employed by the

Compay and the Cuarteto in early performances reflect influences from African Bantú roots on the *son* and the *rumba*. There are also unique performances of the *tumbaos-montunos* and very specific interrelations to the *montunos-merengue*. All of this reflects the creative range of the Compay and the Cuarteto and the rich musical traditions they draw upon. In this sense, some of the traditional combinations found on bass performances represent a model that has even served as a foundation of the so-called current *salsa* music (including the addition or modification of elements taken from other Caribbean music). The *son* is a representative model of the deep popular basis of the multi-genre nature of Cuban music, always in contact with other cultures of which the *son* is a powerful integrator.



Grupo Afrocuba de Matanzas

SONG LYRICS

Grupo Afrocuba de Matanzas

1. Yenyé Maré

Son las doce de la noche / Ya cansado de esperar / A mi querida Cheché / No sé qué le ha pasado. / | Ahora voy para el cuarto / Y la puerta no abriré, / Sigo en busca de otro amante / aunque así venga Cheché / Y si acaso les pregunta / Díganle que ya marché. / | Cheché no desprecies los amores / Que el día de mañana te pueden consolar / Yo sé que hay un alma bondadosa que cuida de las rosas / Que hay en tu jardín / flores que están casi al morir / Por tu impiedad, Cheché. / |

Estrillo: Yenyé Maré el Afro entona...

1. Yenyé Maré (yambú)

It's twelve at night / I'm tired of waiting / for my dear Cheché / I don't know what's happened to her. / Now I'm going to my room, / and I won't open the door / I'm looking for another lover, / and if Cheché arrives, / and if she should ask, / tell her I've already left. / Cheché, don't reject love, / because tomorrow they might console you. / I know that there's a generous soul / that cares for the roses / that are in your garden / —flowers that are almost dead / from your unfaithfulness, Cheché.

Refrain: Yenyé Maré, the Afro group is tuning up.

2. La Leyenda de Grecia

Vengan sabios y poetas/Vengan aquí todo el mundo/que voy hablarles profundo/De historia y cosas concretas.//Todo el mundo habla de historia y de dioses/Sin conocer profundamente el origen/De cómo se formó, de cómo se formó/La leyenda de Grecia y sus dioses divinos.// Hablan de Apolo y Minerva, hablan de dioses soberanos/Hablan de saber humano, la madre naturaleza/No concibe la rareza de la antigua catacumba/Que con sus voces retumba el universo completo.//Allí descansan los restos de reyes y faraones/Hablo con explicaciones que aprendí de la lectura/Poseo una gran cultura para hablar de las religiones.//Todo el mundo habla de historia y de dioses/Sin conocer profundamente el origen/¿Qué cómo se formó?/La leyenda de Grecia/Y sus dioses divinos.

Estrillo: Si vamos a hablar hablemos profundo.

2. The Legend of Greece (guaguancó)

Come wise ones and poets./Come here everyone./I'm going to talk to you seriously/about history and concrete things./Everyone talks of history and of the Gods/without really knowing the origin/of how they were formed./The legend of Greece and of her divine gods./They speak of Apollo and Minerva, of the sovereign gods./They speak of human knowledge of Mother Earth,/not conceiving of the

uniqueness of the ancient catacombs/with their voices resounding throughout the universe./There rest the remains of the kings and the pharaohs./I offer explanations that I learned from my reading./I possess a great culture for speaking about religions.

Refrain: If we're going to talk, let's talk seriously.

3. Campana de Oro

Las penas me están matando/¡Ay Dios! Qué es esto?/Malanga murió, señores/Que pena me da.//Tengo por norma costumbre/Cuando llego a una morada/saludo a la muchedumbre/como persona educada.//Muy buenos tardes, paisanos/¿Qué tal y cómo les vá?/Su familia,¿cómo está?/Lo saluda el parrandero.//Yo soy Zamora y yo quiero/Sin alarde ponderar,/Cuando se encuentran los rumberos/Nacen flores sin cesar.//Yo siento mi coro trinar/Ayeh, ayeh/Yo siento mi coro trinar/Ayeh, ayeh//Ahora sí yo estoy contento/estoy como yo quería,/Me encuentro entre mi elemento/Hasta que amanezca el día.//Que Dios bendiga a la Habana/También a Pinar del Río/A Matanzas por sus ríos/Por ser la mas soberana.//A Santa Clara losana/A Camagüey que engalana/Por su genio competente,/Vamos a darle un viva a Oriente.

Estrillo: Campana de oro, oye mi mambo.

3. The Golden Bell (columbia)

I'm dying of sorrow./My God! What is this?/Gentlemen, Malanga has died./It makes me so sad./It is my habit and custom,/when I arrive at a dwelling,/to greet the crowd/like a refined person./A very good afternoon, gentlemen./How are you? How's it going?/And how is your family?/Greetings from the party-goer./My name is Zamora, and I want /to propose without exaggerating:/when the rumberos get together/flowers are born without cease./I feel my chorus trill/Ahey ahe-e-e-y//Now I really am happy./I'm just as I wanted to be./I'm in my element/until the break of day./May God bless Havana,/as well as Pinar del Río/Matanzas and its rivers/and for being the most sovereign./Praised be Santa Clara/and Camagüey, that adorns/with its competent genius./Let's all say, "Long live Oriente, for being so hot.

Chorus: Golden bell, listen to my mambo.



Grupo Changüí de Guantánamo

4. Oye, Titico

Oye Titico, la venganza puede más que la traición/Es la pura realidad.//Si alguno te ha hecho daño/tiene que valerse de ocasión con su maldad.

Estrillo: Están comentando//En la isla//En la Habana// Están comentando//Santa Clara//Están comentando//En Villa Clara// Están comentando//En Matanzas// Están comentando...

4. Titico, Listen! (changüí)

Titico, listen!/Vengeance is worth more than treachery./It's the pure truth./If someone has done you wrong,/You can take advantage of his wrongdoing.

Refrain: They're talking about it/in the island,/in Havana,/Santa Clara/in Matanzas...

5. Así es el Changüí

En Cuba es tradicional / Las maracas y el bongó / / Una guitarra hecha tres / El Changüí es para bailar / / Oiganlo bien eso es verdad. / / Con las maracas y el bongó / El changüí es para gozar. / /

Estribillo: Ay yo quiero bailar con el Changüí / / Ay yo quiero bailar changüí / / Para el rumbero / / Ay con el Changüí / / Y amanecer / / Ay con el Changüí / / Mamá llévame a bailar / / Ay yo quiero bailar / / Ay quiero cantar / / Quiero guarachar / / Echa pa' lante / / ay rumbero / / Ay changüísero / / Ay vamos a cantar / / Como se goza / / Rumbero...

5. This is Changüí (changüí)

In Cuba they are traditional, / the maracas and the bongó. / One guitar plays like the tres, / like the tres for dancing. / Listen well to this truth / with maracas and bongós! / Changüí is to enjoy. / Refrain: With changüí / / I want to dance / for the rumbero. / Mommy, take me dancing. / I want to dance. / I want to sing. / I want to do the Guaracha. / Hey rumbero! / Hey drummer! / Let's sing! / Have fun! / Rumbero...

6. Fiesta en Cecilia

El 21 de mayo que buena fiesta en Cecilia / / Que bueno, que bueno estaba eso. / / Allí encontrábamos, ciertos tocadores y yo / / el celebre Julio Núñez, Mario, Montalvo, y

Masó. / Que bueno, que bueno estaba eso. / / Son cuatro los "generales" [músicos] que gobernaban la región / / Que bueno, que bueno estaba eso. / /

Coro: Vamos a bailar, vamos a gozar / Que ya Masó esta en la rumba / / Masó, la rumba te llama. / / Llegó Masó, llegó Masó y la rumba se ha vuelto buena / / Que ya Masó está en la Fiesta / Que ya Masó está en la parranda / / Vamos a cantar, vamos a guarachar / Que Masó está en mi Cuba / / Que ya Masó está en la rumba / Que ya Masó está en la cumbancha.

Estribillo: Fiesta en Cecilia...

6. Festival in the Cecilia [district of Guantanamo] (changüí)

On the twenty-first of of May, what a great fiesta in the Cecilia! / How good it was! / There we came across other musicians who really played music with us, / and so we brought on June from the month of May, with the help of Masó / How good it was! / Four are the "generals" [leading musicians] who ruled the region. / How good it was!

Chorus: We'll dance and enjoy ourselves, / For Masó is in the rumba. / The rumba is calling you, Masó. / When Masó arrived, the fiesta turned out well. / Masó is in the fiesta, Masó is in the revelry. / We'll sing and play the guaracha. / Masó is in my Cuba. / Masó is already in the rumba. / Masó is in the party.

Refrain: Fiesta in Cecilia...

7. El Guararey de Pastora

Pastorita tiene guararey conmigo / Yo no sé porqué será. / / Yo nunca le he hecho nada / Ella es mi amiga del alma y la llevo con el corazón.

Estribillo: Ay pastorita tiene / / Guararey / / Con su guararey / / Yo no quiero guara / / Ay mi guarandavia / / Ay que le tenga guarandavia / / Y con su guararey / / Ay, ye, yey / / Que yo me voy / / Ay pa' el monte adentro / A bailar changüí / / Con Chico Latamblat / / Si Alfredo también / / Con José Linares / / Compay, toque el guararey...

7. Pastorita has a Bone to Pick (changüí)

with extensive word play in the refrain / Pastorita (country girl) has a bone to pick with me. / I don't know why that should be. / I have never done her any harm. / She is my bosom friend, / and I love her with all my heart. / Refrain: Pastorita has "guararey" (a bone to pick).

8. María Guevara

La pobre María Guevara que ella tiene guararey. / Por qué? Por qué? Por qué? / Porque a ella no le citaron a la cumbancha del Yarey / / Ay María Guevara me botó por la cumbancha / Voy a bailar, voy a gozar / por la cumbancha / Ay María si habra cumbancha por allí / María Guevara no me quiere más. / Estrilbillo: Por la cumbancha del Yarey.

8. Maria Guevara (changüí)

Poor María Guevara is all upset. / Why? Why? Why? / Because they did not invite her to the party at Yarey. / María Guevara threw me out because of the party at Yarey / I'm going to dance, I'm going to have fun / María Guevara doesn't like me anymore. / Refrain: To the Yarey party.



Cuarteto Patria y el Compay Segundo

9. Yo Canto en el Llano

Allá en la loma encontré / A una linda guan-tanamera / Por su mirada hechicera / Allí mismo me envolví / Ella me decía así, quíereme aquí / Cielo santo, quiero apagar con tu canto / Este ardiente frenesí. / Estribillo: Guantanamera, yo canto en el llano.

9. I Sing in the Plains (son)

Over the hill I met a pretty woman from
Guantánamo./Because of her bewitching look
I got involved right there./She would say:
“Love me right here.”/Dear Lord, I want to
put out this burning frenzy/with your song.
Refrain: Guantanamera, I sing in the plains.

10. Cristinita

*Salvas a mi Cristinita / Cubana ilustre sin
par / Que hasta las flores marchitas / Reviven
en tu natal / / Tu nombre, Cristina es muy
suave / Tu rostro es angelical / Tú eres el ser
más amable / / Que la natura ha podido crear.*

10. Little Christine (bolero)

Praise be to you, little Christine, illustrious
Cuban without peer./Even the withered flow-
ers/revive on your birthday./Your name,
Christina, is very soft./Your face is angelic./
You are the kindest being/that nature could
have created.

11. Ahora me da Pena

*Yo tengo pena contigo tu dices que estás
penando / Tu dices que no te quiero, que ya te
estoy olvidando. / / A mi noviecita quiero,
amigo ésto sí le zumba / Que el día que yo me
muera irá conmigo a la tumba. / / Si te contes-
ta que sí, será de dientes pa' fuera / Pues todos
quieren gozar del año de la primavera. / / Yo
nací en Siboney en la provincia de Oriente /
Donde el sol es más caliente si cojes por el*

*caney. / / Y si llegas a la playa y quieras
comer anónes / Sube la loma “El Palenque” y
las tendrás a montones.*

Estribillo: Hasta pena me da, Pena me da.

11. Now I Feel Sorry (for you) (son)

I feel sorry for you. You say that you're
ashamed./You say that I don't love you, that
I am forgetting you already./I love my little
girlfriend, my friend, this is beyond belief!//
I want that, on the day I die, she'll go with
me to my grave./If she answers “yes,” it's
because talk is cheap./Well, everyone wants
to enjoy the coming of spring./I was born in
Siboney, in the province of Oriente, where
the sun is hotter if you go by way of Caney.
//And if you get to the beach, and you want
to eat soursop,/ Go up to the *Palenque* hll
and you will have them by the bunch.

Refrain: Even I feel sorry for you.

12. La Guajira Guantanamera

*Yo soy un hombre sincero / De donde crece la
palma / Y antes de morirme quiero / Echar
mis versos del alma. / / Cultivo una rosa
blanca / En junio como en enero / Para el
amigo sincero / Que me da su mano fran-
ca. / Y para el cruel que me arranca / El
corazón con que vivo / Caldos ni orugas cul-
tivo / Cultivo una rosa blanca. / / El leopar-
do tiene su abrigo / En un monte seco y
pardo / Yo tengo mas que el leopardo / Porque
tengo un buen amigo. / / Anoche mientras*

*dormía / En la placidez del sueño / Soñé que
yo era su dueño / Que tu alma era mía.
/ / Soñaba con la ambrosia de tus carisias
del nura / Y con las tibias dulzuras de tu
voluptuosidad / Mas pronto la realidad, tocó
en mi pecho y pasión / Al ver con desolación
/ Que todo fue una quimera / Una ilusión
pasajera que destroza un corazón.*

12. Guajira Guantanamera (guajira)

version of poem by José Martí, with altered
verses

I am a sincere man/from where the palm
trees grow./Before I die, I want to cast out
verses from my soul./I tend a white rose/in
June and in January/for a sincere friend,
who extends an open hand./And for the
cruel one who tears out/this heart that gives
me life./ Neither broths nor salads do I
tend./I tend a white rose./The leopard has
his shelter/in the dry and dusky forest./I
have more than the leopard,/because I have
a good friend./Last night, as I slept in the
pleasure of a dream./I dreamed that I was
your owner/and that your soul was mine./I
was dreaming of the ambrosia of your soft
carresses/and with the warm softness of
your voluptuousness./Suddenly, reality
touched my breast and my passion,/as I saw
in desolation./That all was a chimera—a
passing illusion/that destroys my heart.

CREDITS

Produced by René López

Recorded by Pete Reiniger at the Festival
of American Folklife with Big Mo Mobile
Recordings' Remote Truck

Assistant engineers: Ed Eastridge, Ron
Freeland, Phil Badell

Mixed by René López, with Don Hunerberg
audio engineer

Mastered by Dave Glasser at Airshow in
Springfield, VA

Notes by René López, Juan Flores (Director
of the Center for Puerto Rican Studies,
Hunter College, New York); Dr. Danilo
Orozco González, musicologist (Instituto de
Música, Havana, Cuba); Andrew Schloss and
Michael Spiro of Fundamento Productions
Translated and edited by Tom Van Buren
Song texts translated by Miriam Jiménez
Román, Juan Flores, René López, and
Rodolfo Guzmán

Notes revised and edited by Andrew Schloss
and Michael Spiro of Fundamento Productions
Translation of Afrocuba de Matanzas texts
by Ellen Klaver and Miguel Camacho
Smithsonian Folkways production super-
vised by Anthony Seeger, Amy Horowitz,
and James Early

Production coordinated by Mary Monseur
and Michael Maloney

Editorial assistance by Thomas Vennum, Jr.,
Olivia Cadaval, and Petrina Ducrest

Design by Visual Dialogue, Boston, MA

Tray card photos: *center* Luis "El Bonco" Salomé and his wife Caridad; *clockwise from upper right* Afrocluba de Matanzas, Grupo Changüí, Afrocluba de Matanzas, Cuarteto Patria y Compay Segundo, Afrocluba de Matanzas, Grupo Changüí, Grupo Changüí. Photos courtesy of the Center for Folklife Programs & Cultural Studies Archives. Special thanks to Olavo Alén Rodríguez of the Centro de Investigación de la Música Cubana in Havana, Miriam Jiménez Román, Heliana Portes de Roux, and Juan Flores.

Spanish language notes and Jesús Blanco's essay "La Rumba Cubana" (not in CD notes) will be posted on the Smithsonian Folkways Web Site: www.si.edu/folkways

All proceeds from the sale of this recording shall be deposited in a fund for the study of Cuban Culture at the Smithsonian Institution Center for Folklife Programs & Cultural Studies

Grupo Afrocluba de Matanzas



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